

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICENATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

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SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS**1 NAME**

HISTORIC

AND/OR COMMON

Fox Theater

2 LOCATION

STREET & NUMBER

527 North Grand Boulevard

CITY, TOWN

St. Louis

VICINITY OF

 NOT FOR PUBLICATION
 CONGRESSIONAL DISTRICT
 #3 - Hon. Leonor K. Sullivan

STATE

Missouri 63103

CODE

29

COUNTY

St. Louis City 510

3 CLASSIFICATION

CATEGORY

☐ DISTRICT
☒ BUILDING(S)
☐ STRUCTURE
☐ SITE
☐ OBJECT

OWNERSHIP

☐ PUBLIC
☒ PRIVATE
☐ BOTH
PUBLIC ACQUISITION
☐ IN PROCESS
☐ BEING CONSIDERED

STATUS

☒ OCCUPIED
☐ UNOCCUPIED
☐ WORK IN PROGRESS
ACCESSIBLE
☒ YES: RESTRICTED
☐ YES: UNRESTRICTED
☐ NO

PRESENT USE

☐ AGRICULTURE
☐ COMMERCIAL
☐ EDUCATIONAL
☒ ENTERTAINMENT
☐ GOVERNMENT
☐ INDUSTRIAL
☐ MILITARY
☐ MUSEUM
☐ PARK
☐ PRIVATE RESIDENCE
☐ RELIGIOUS
☐ SCIENTIFIC
☐ TRANSPORTATION
☐ OTHER
4 OWNER OF PROPERTY

NAME

Arthur Enterprises Inc.

STREET & NUMBER

Fox Theater Building, 527 North Grand Boulevard

CITY, TOWN

St. Louis

VICINITY OF

STATE

Missouri 63103

5 LOCATION OF LEGAL DESCRIPTIONCOURTHOUSE,
REGISTRY OF DEEDS, ETC.

Office of Recorder of Deeds, St. Louis City Hall

STREET & NUMBER

Twelfth and Market streets

CITY, TOWN

St. Louis

STATE

Missouri 63103

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

1. State Historical Survey

DATE

1975

☐ FEDERAL ☒ STATE ☐ COUNTY ☐ LOCAL
DEPOSITORY FOR
SURVEY RECORDS

Office of Historic Preservation, Department of Natural Resources

CITY, TOWN

Jefferson City

STATE

Missouri 65101

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ROCHEPORT HISTORIC DISTRICT

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2. George McCue, The Building Art in St. Louis: Two Centuries. St. Louis, Missouri: The St. Louis Chapter, American Institute of Architects, 1964, p. 45.
local survey

7 DESCRIPTION**CONDITION**

☒ EXCELLENT
☐ GOOD
☐ FAIR

☐ DETERIORATED
☐ RUINS
☐ UNEXPOSED

CHECK ONE

☒ UNALTERED
☐ ALTERED

CHECK ONE

☒ ORIGINAL SITE
☐ MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Fox Theater and building on Grand Boulevard in St. Louis (city block #2287) was designed in what has been called the Siamese Byzantine style of decoration, a conglomeration of Moorish, Far Eastern and Indian motives of various periods.¹ The theater's total cost of over \$6,000,000 is reflected in its grandeur and decoration. At its opening on January 31, 1929 the Fox was the second largest theater in the U.S. with a capacity of 5060. Its seating capacity was exceeded only by the Roxy in New York.²

The building is constructed of steel and reinforced concrete with yellow patterned brick and terra cotta facing. The theater's mass encompasses a ticket lobby, a Grand Lobby, a mezzanine promenade, ground floor and mezzanine foyers, a rear mid-balcony art gallery called the Peacock Alley, balcony and mezzanine seating, 19 retiring rooms, 75 dressing rooms some of which have fireplaces, an eighth floor radio studio and, in the basement, a preview studio, 22 offices, a music library, a rehearsal hall, a cafeteria, a barber shop and a tailor shop.

The theater is entered from the east, through a double series of bronze and glass doors under the decorative terra cotta facade which recalls a combination of a Vat Anong Temple porch of 9th century A.D. Thailand,³ the archways of the Surya Temple of the 11th century A.D. at Modhera, India⁴ and certain Moslem elements of later Indian architecture such as those seen in the doorway of the Adina Mosque of the 14th century in Bengal, India.⁵

One proceeds through the small ticket lobby into the crimson, gold and jewelled Grand Lobby which is designed to recall two Indian religious building forms. The longitudinal hall with rows of flanking columns is reminiscent of the rock cut Buddhist monastery halls of Chaitya type which were built in India from the 2nd century B.C. to the 2nd century A.D.⁶ At the Fox, the Chaitya hall is furnished with decorative additions of later periods, such as pseudo-corinthian column capitals with animal motives and the elaborate consoles over the columns and above the grand staircase which have their prototype in the eave brackets of the Prime Minister's house at Fatehpur Sikri, India of the Mughul period.⁷ The grand stairway, which is flanked by marble lions, and the mezzanine landing area are features of the Stupa, a type of funerary shrine such as that of Nalanda, India of the 6th century A.D. with its grand stairway, flanking lions and enshrined seated deities.⁸

The terrazzo floor of the lobby was originally covered by a 60' x 48' crimson and gold chenille carpet which was imported from Czechoslovakia.⁹ The gilt plaster and jewelled shell that is the fantastic ceiling is in reality suspended by steel hangers from girders on the 7th floor. The ceiling's flat central area was originally painted blue with added floral designs in primary colors.¹⁰ One-half of this is still visible, but the other half is covered as the result of the repair of some peeling in 1943.¹¹ The 16 majestic red and gold columns which flank the Grand Lobby are not of stone but of scagliola, variegated lacquer painted on plaster and polished to look like porphyry.¹² Other notable features of the lobby are its marble wainscotting and the large leaded glass mirrors between the

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columns accentuating a series of small balconies of decorative grillwork which recalls Indian-Islamic decoration of the 16th to 18th centuries.¹³ Below the balconies are archways which also recall Indian-Islamic types such as the Agra Fort.¹⁴ Through these archways on both the north and south one approaches the side aisles leading to the foyers, offices, and the large plush elevators which were designed to carry as many as thirty persons. Originally, the lobby was furnished with ornate oriental pieces upholstered in blue and gold velvet. Though most have been sold over the years, a few of the chairs are still there.

The small ground floor foyer is entered by doorways to the left and right of the grand staircase. Here the very elaborate carved wood and plaster decoration which emphasizes the verticals of the pilasters and wall segments imparts the feeling that one is entering a many-columned mosque. Beyond the foyer is the ground floor seating of the auditorium.

At the rear of the lobby the grand staircase leads up to the mezzanine. At the top of the stairs and to both the left and the right are two deities, seated in wall niches and holding scimitars. In front of each, on the mezzanine landing, is a large cloisonne elephant figure which is believed to be over 1700 years old. In addition, these figures are said to have cost \$24,000 and to have come from the court of Kaiser Wilhelm.¹⁵ At the extreme north and south sides of the mezzanine area, on the level of the small balconies between the columns of the lobby, are stairways up to the balcony. A good view of the lobby is afforded between the arches over the balconies. Here, in the south mezzanine corridor, the smaller Moeller organ was located which played to waiting crowds in the lobby.

The mezzanine foyer is entered through a six columned portico at the top of the grand staircase. Between the columns here are leaded mirrors above, and glass doors with painted ornamental female heads below. Some of the glass is now replaced by plain glass or cardboard. The mezzanine foyer is decorated in a manner similar to the ground floor foyer with much elaborate applied wood and stucco. In addition, two striking features of this area are the large cut-away figure 8 areas, one to the north and one to the south, which are surrounded by ornamental grillwork with mirrored ceilings above. The ground floor foyer is visible below.

The stairs at the rear of the mezzanine corridors on the north and south sides of the theater lead to the next level, the mid-balcony promenade, the area behind and under the balcony which has two ramps leading to mid-balcony seating. This area is small and features the Peacock Alley, a long narrow passage which runs north to south, high up and directly above the mezzanine landing. Through the pierced grillwork of the Alley's lower walls a dramatic view of the lobby below can be seen. Peacock Alley, which is named after the decor of its north and

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south tympana once was adorned with works of art in painting and sculpture.

The same stairway which rises to the mid-balcony promenade proceeds to the upper balcony. Here, through archways with vaguely Sassanian bird motives supported by columns of Persian or Indian type¹⁶ the balcony seating is entered.

The auditorium of the Fox Theater¹⁷ is an overwhelming repetition of the motives already described. Along the north and south walls are columned archways with mirrors and grillwork as in the lobby. Below these are archways similar to those of the Ajmer Mosque of 1225 A.D.¹⁸ but with overall feeling and patterning similar again to the exterior of a Stupa. The organ screens are composed of small balconies with vertical sections of ornamental grillwork topped by a niched deity above, and a 10' high niched deity below. In the areas not devoted to other decoration brocade and velvet are featured. The proscenium arch is richly embellished in wood and stucco and is adorned with several more deities and a large suspended incense burner over center stage. The ceiling of the auditorium is composed of an outer ring without decoration which surrounds a circular area of Indian fabric. The fabric is draped and suspended from 16 pairs of huge spears to give the effect of a hanging canopy. The center of the ceiling is also undecorated and featured atmospheric effects. From the very center and ten storeys up the chandelier is suspended. It is a \$40,000 gold and wrought iron ball, 13' diameter, with 1244 pieces of jewelled glass and 696 light bulbs, which weighs a total of 2 1/2 tons.¹⁹ The stage area is equipped with switchboard equipment and several elevators for the orchestra, chorus and organ.

COMPANION STORE BUILDINGS

The Fox Theater Building complex includes two, two-story, companion commercial buildings flanking the lobby area of the theater to the north and south. These buildings are alike except that one has a 54'5" frontage on Grand Avenue and the other has a 24 foot frontage. Their terra cotta facades and ornamented friezes provide a suitable setting for the Fox and they are included as part of the National Register nomination. These buildings have shops at street level and office space on the second floors. The street level facades have been inappropriately remodeled.

DIMENSIONS

Over-all dimensions for the Fox Theater and companion buildings are 178 feet north-south and 310 feet east-west giving an area of 55,180 square feet (1.267 acres). There are parking lots to the north and west. An east-west alley passes along the south wall of the building. The southwest corner of the intersection of Grand Avenue and Washington Boulevard is occupied by the Humboldt Building

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which is not included in the area being nominated. (See the Site Plan Map.)

PRESENT CONDITION

The Fox Theater is presently in need of only a few repairs. In general, the theater is in excellent condition due to the fine care provided by the manager, Dion Peluso, and his staff.* Mr. Peluso has been at the Fox since 1931 and was able to provide much valuable information.

DRAWINGS

Approximately 100 architectural drawings of the Fox Theater are on file at the Fox Theater building. The drawings include floor plans, sections, details of ornamentation, steel structural plans, lighting plans, plumbing plans, circulation plans and so forth. Some are blueprints; some are inked on linen tracing cloth. The set of drawings represents a fine collection of original materials relating to the construction of the building and ought to be reproduced for archival purposes.

*The original carpeting and upholstery survive in several areas.

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FOOTNOTES

1. Ben Hall, Best Remaining Seats (New York: Clarkson N. Potter, 1961), p. 110.
2. St. Louis Star, February 1, 1929, p. 5; and January 31, 1929, p. 17.
3. Percy Brown, Indian Architecture (Bombay: n. pub., 1959), Vol. I-Buddhist and Hindu Periods, p. 160.
4. Ibid., p. 106.
5. Brown, op. cit., Vol. II-Islamic Period, p. 25.
6. Brown, op. cit., Vol. I, pp. 19, 20, 21.
7. Brown, op. cit., Vol. II, p. 71.
8. Brown, op. cit. Vol. I, p. 132.
9. St. Louis Post-Dispatch, February 1, 1929, p. 3, and St. Louis Globe-Democrat, February 1, 1929, p. 1.
10. St. Louis Post-Dispatch, January 15, 1929, p. 18.
11. St. Louis Post-Dispatch, August 7, 1967, Pictures Section.
12. St. Louis Post-Dispatch, April 23, 1967, Pictures Section.
13. Brown, op. cit., Vol. II, pp. 41, 98.
14. Ibid., p. 89.
15. St. Louis Star, February 1, 1929, p. 5.
16. Brown, op. cit., Vol. I, p. 10.
17. See excellent illustrations in Hall, op. cit., pp. 110-111, and St. Louis Globe-Democrat Sunday Magazine, January 27, 1929.
18. Brown, op. cit., Vol. II, p. 4.

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19. St. Louis Post-Dispatch, September 29, 1966, p. 3E and December 25, 1960, Roto.

General note: Much of the information in this section is from an interview with Dion Peluso, manager of the Fox, on January 7, 1975. Many of the Indian comparisons were first done by Jeanne Harris in a paper, "The St. Louis Fox," December 1973, prepared for a class at Washington University; a copy is on file in Mr. Peluso's office.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input checked="" type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input checked="" type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES Opening Night, January 31, 1929 BUILDER/ARCHITECT C. Howard Crane

STATEMENT OF SIGNIFICANCE

The Fox Theater in St. Louis, Missouri (1929) is significant in its opulent Indo-Siamese Byzantine style of decoration, which carries to a zenith the grandiloquence of the 1920s, as well as in its position in the development of theater design in the United States. This building is, in many ways, one of the most important products of William Fox, theater promoter and developer and founder of Twentieth Century Fox Corporation. The theater, at the time of its opening, was endowed with many works of art from all over the world, some of which still survive there today. In the 1920s theater life was ruled by the Roxy Theater in New York City (Opened 1927 - Demolished 1961). But the St. Louis Fox was close behind the Roxy in its rating as the second largest theater in the United States, out of the more than 20,500 theaters then existing.¹ In addition, this theater is one of the last great examples of an architectural concept which was to die with the coming of the depression. The most significant fact about the St. Louis Fox is that it was the first theater in the nation to be built with full "talkie" equipment for the Movietone process. Ownership of this process was held by Fox, and it became the dominant means of producing talking pictures after others, such as the Vitaphone process, proved unsatisfactory.²

The America of the 1920s can be characterized in many ways, but the artifact which best summarizes the social conditions and bourgeois artistic tastes of that decade is the Movie Palace. Through opulence and a taste for the unusual and exotic, theater architects of the 1920s tried to create a world of their own through the use of rich materials and works of art where any individual with the nominal price of admission could rub elbows with the rich and live like a king for an evening.³ Movie Palaces offered the working person the opportunity to be luxuriously pampered by a trained staff of experts, in an atmosphere of princely grandeur or exotic adventure, and all for a very small price. With the Great Depression this sort of entertainment became too expensive to provide and keep up. But many Movie Palaces remain today in our inner cities, threatened museums to a former way of life.

The Fox theater in St. Louis, the 306th theater built by William Fox, opened January 31, 1929. On opening night the Fox's 200 employees, 60 of whom were ushers drilled by Gene LeGendre, a former Marine sergeant, welcomed the public to a show which included addresses by Missouri's Governor Henry S. Caulfield, Mayor Victor J. Miller of St. Louis, William Fox himself and even Sam "Roxy" Rothapfel. The show continued with tableaux representing the history of St. Louis,

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musical numbers, including Wagner's Tannhauser, performed by the Fox Theater Grand Orchestra of 65 musicians, short acts including the Singing Acrobats, numbers by the Fox Choral Ensembles and Ballet and the feature movie, Street Angel, starring Janey Gaynor and Charles Farrell.⁴

David G. Aronberg of Aronberg and Fried Contractors was in charge of the construction of the Fox.⁵ Some of his other notable works include the Missouri State Capitol building in Jefferson City and the United States Post Office in Washington, D. C.

The architect of the Fox Theater was C. Howard Crane whose Detroit office was responsible for over 200 American theaters which he built in various styles.⁶ A few examples are the Roosevelt Theater in Chicago, the Music Box Theater in New York City, the Metropolitan Theater in Boston, the Selwyn in Chicago and the Harris Theater in Chicago. Little is known about Crane but the Fox certainly ranks among the best of his works which are known to this writer. The Detroit Fox Theater was designed by Crane at the same time as the St. Louis Fox, and, except for slight differences, they are twins.

The elaborate interior decoration of the Fox is one of its most notable features. This opulence is the work of Eve Leo Fox, Mrs. William Fox, and in her honor William Fox called its flamboyance the "Eve Leo Style."⁷ The cost of the luxurious mirrors, works of art and furnishings was about \$700,000⁸ and the purchase and manufacture of them was supervised personally by Mrs. Fox. Originally two companies had given bids to do this theater and its twin in Detroit in either the "Rolls Royce Style" or the Hispano-Suisa Style of decoration, but Mrs. Fox's personal supervision of her own ideas prevailed. The summer of 1928 Eve Fox spent traveling between New York, Detroit and St. Louis checking the progress and arranging the delivery of works of art she had purchased abroad.⁹

Surely the most colorful figure connected with the Fox Theater is William Fox himself. His family came from Hungary in 1880 when William was less than a year old, and they settled in New York's lower east side.¹⁰ Fox was never able to speak English very well and he never learned to read it because his family were Orthodox Jews and stressed only Hebrew at home. This was one of the factors which led Fox to be a loner much of the time.

After holding several odd jobs and working as a newspaper boy, Fox entered the garment trade and began to prosper. He was most interested in earning money and, to earn extra, he got involved in vaudeville.¹¹ Then, realizing money was to be made in the new movie industry, he bought a penny arcade and a picture show at

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700 Broadway. This theater grew into a chain of theaters, and Fox then decided to go into the fields of film distribution and production to keep more of the profits in his own organization. His new company was responsible for the first manufactured movie star in history, Theodosia Goodman of Cincinnati, who became Theda Bara, the mysterious Franco-Egyptian vamp.¹²

William Fox was constantly involved in court proceedings either suing, as in the case of his right to distribute films against the wishes of the "Big Ten" - Edison, Biograph, Vitagraph, Kleine, Selig, Essanay, Lubin, Kalem, Melies and Pathe - who owned 85% of all motion picture patents and distribution rights, or being sued, as concerning his claim to the rights to certain German sound production devices. He was known to be ruthless and cruel and a complete loner in his attempts to gain power.¹³

The decade of the 1920s saw Fox's greatest expansion. The Fox Film Corporation was formed and the resulting stock grew in value. With the profits Fox began to acquire theaters. Within a year he had interests in 800 theaters including the Roxy in New York. Through clever and lucky financial manipulations Fox then gained control of the Loew's chain of theaters. Moreover, on October 25, 1929, feeling a financial crisis to be imminent, Fox sold all of his interests in companies other than his own and so outsmarted the market which was to fall three trading days later.¹⁵ But even Fox could not withstand the Depression and became the victim of receiverships and legal troubles and finally of bankruptcy in 1936.¹⁶ He rapidly sank into such obscurity that, in his later years he was forgotten. In fact, the New York Times published the following on February 8, 1949: "In a news story in the New York Times of yesterday an erroneous reference was made to 'the late William Fox.' Mr. Fox, former theatrical man, is still alive." Fox died in May, 1952.¹⁷

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FOOTNOTES

1. A. M. Schlesinger and P. W. Slosson, The Great Crusade and After (New York: MacMillan Co., 1937), pp. 393-394; and St. Louis Star, January 31, 1929, p. 17.
2. St. Louis Post-Dispatch, May 6, 1928, part 5, p. 1A.
3. "Decoration Without Limitation," Architectural Review, Vol. 83, 1938, p. 91; and A. Embury, "Architectural Treatment of the Moving Picture Theater," Brickbuilder, Vol. 23, 1914, p. 37, discuss the social and psychological implications of this form of architecture.
4. St. Louis Star, January 31, 1929, p. 17, and February 1, 1929, p. 5.
5. St. Louis Globe Democrat, January 31, 1929, p. 1.
6. "C. H. Crane Obituary," Architectural Record, Vol. 112, October 1952, p. 392.
7. Ben Hall, Best Remaining Seats (New York: Clarkson N. Potter, 1961), p. 110.
8. St. Louis Star, January 31, 1929, p. 17.
9. Upton Sinclair, Upton Sinclair Presents William Fox (Los Angeles, Calif.: The Author, 1933), p. 236.
10. Norman Zierold, The Moguls: The Power Princes of Hollywood's Golden Age (New York: Avon [Books], 1969), p. 213.
11. Ibid., p. 214.
12. Ibid., p. 217.
13. Ibid., pp. 215-217, 223.
14. Ibid., p. 225.
15. Ibid., pp. 228-229.
16. Ibid., p. 229.
17. Ibid., p. 212.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

1. Brown, Percy. Indian Architecture. Vols. I and II. Bombay, 1959.
2. "C. H. Crane Obituary," Architectural Record, Vol. 112, October 1952, p. 392.
3. "Decoration Without Limitation," Architectural Review, Vol. 83, 1938, p. 91.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 1.267 acres.

UTM REFERENCES

A 15 740920 4280120
ZONE EASTING NORTHING
C

B
ZONE EASTING NORTHING
D

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE CODE COUNTY CODE

STATE CODE COUNTY CODE

11 FORM PREPARED BY

NAME / TITLE

1. Noelle Soren, Graduate Student

ORGANIZATION

University of Missouri

DATE

April 19, 1975

STREET & NUMBER

Department of Art History and Archeology

TELEPHONE

314/882-6711

CITY OR TOWN

Columbia

STATE

Missouri 65201

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL X

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE

Director, Department of Natural Resources
and State Historic Preservation Officer

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

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4. Embury, A. "Architectural Treatment of the Moving Picture Theater," Brick-builder, Vol. 23, 1914, p. 37.
5. Hall, Ben. Best Remaining Seats. New York: Clarkson N. Potter, 1961.
6. Harris, Jeanne. "The St. Louis Fox." Unpublished typescript, Washington University, St. Louis, Missouri, December, 1973. Copy on file at the Fox Theater office.
7. Peluso, Dion. Personal interview. January 7, 1975.
8. St. Louis Globe-Democrat, January 27, 1929, Magazine.
9. _____, January 31, 1929, p. 1.
10. _____, February 1, 1929, p. 1.
11. St. Louis Post-Dispatch, May 6, 1928, part 5, p. 1A.
12. _____, January 15, 1929, p. 18.
13. _____, February 1, 1929, p. 3.
14. _____, December 25, 1960, Roto.
15. _____, September 29, 1966, p. 3E.
16. _____, April 23, 1967, Pictures Section.
17. _____, August 7, 1967, Pictures Section.
18. St. Louis Star, January 31, 1929, p. 17.
19. _____, February 1, 1929, p. 5.
20. Schlesinger, A. M. and P. W. Slosson. The Great Crusade and After. New York: Macmillan Co., 1937.
21. Sinclair, Upton. Upton Sinclair Presents William Fox. Los Angeles, Calif.: The Author, 1933.
22. Zierold, Norman. The Moguls: The Power Princes of Hollywood's Golden Age. New York: Avon [Books], 1969.

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2. Mrs. M. Patricia Holmes, editor
Research Associate
Office of Historic Preservation
Department of Natural Resources
Jefferson City, Missouri 65101

February 11, 1976

314/751-4096

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY MAP FORM**

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- ENCLOSE WITH MAP

1 NAME

HISTORIC

AND/OR COMMON

Fox Theater

2 LOCATION

CITY, TOWN

St. Louis

VICINITY OF

COUNTY

St. Louis City

STATE

Missouri

3 MAP REFERENCE

SOURCE

U.S.G.S. 7.5'

Granite City, Illinois - Missouri Quadrangle

SCALE

1:24,000

DATE

1954 (Photorevised 1968)

4 REQUIREMENTS

TO BE INCLUDED ON ALL MAPS

1. PROPERTY BOUNDARIES
2. NORTH ARROW
3. UTM REFERENCES

FOX THEATER, 527 North Grand
Blvd., St. Louis, Missouri
"Granite City, Ill.-Mo." Quad.
USGS 7.5' 1954, Photorevised
1968

UTM REFERENCES
15/740920/4280120



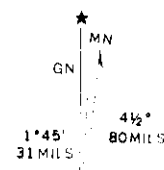
(WEBSTER GROVES)
7961 III SE

Mapped by the Geological Survey
Revised by the Army Map Service
Published for civil use by the Geological Survey
Control by USGS and USC&GS

Topography from planetable surveys by the Geological Survey 1930
and 1933. Planimetric detail revised from aerial photographs
taken 1952. Field check 1954

Polyconic projection. 1927 North American datum
10,000-foot grids based on Illinois coordinate system, west zone
and Missouri coordinate system, east zone
1000-meter Universal Transverse Mercator grid ticks, zone 15,
shown in blue

Red tint indicates areas in which only landmark buildings are shown
because of the nature of the aerial photography from which the
planimetric detail was derived. Buildings not shown are shaded



UTM GRID AND 1968 MAGNETIC NORTH
DECLINATION AT CENTER OF SHEET

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CITY, TOWN

St. Louis

____ VICINITY OF

COUNTY

St. Louis City^{STATE} Missouri

3 MAP REFERENCE

SOURCE

Arthur Enterprises Inc.

SCALE

Not to Scale

DATE no date

4 REQUIREMENTS

TO BE INCLUDED ON ALL MAPS

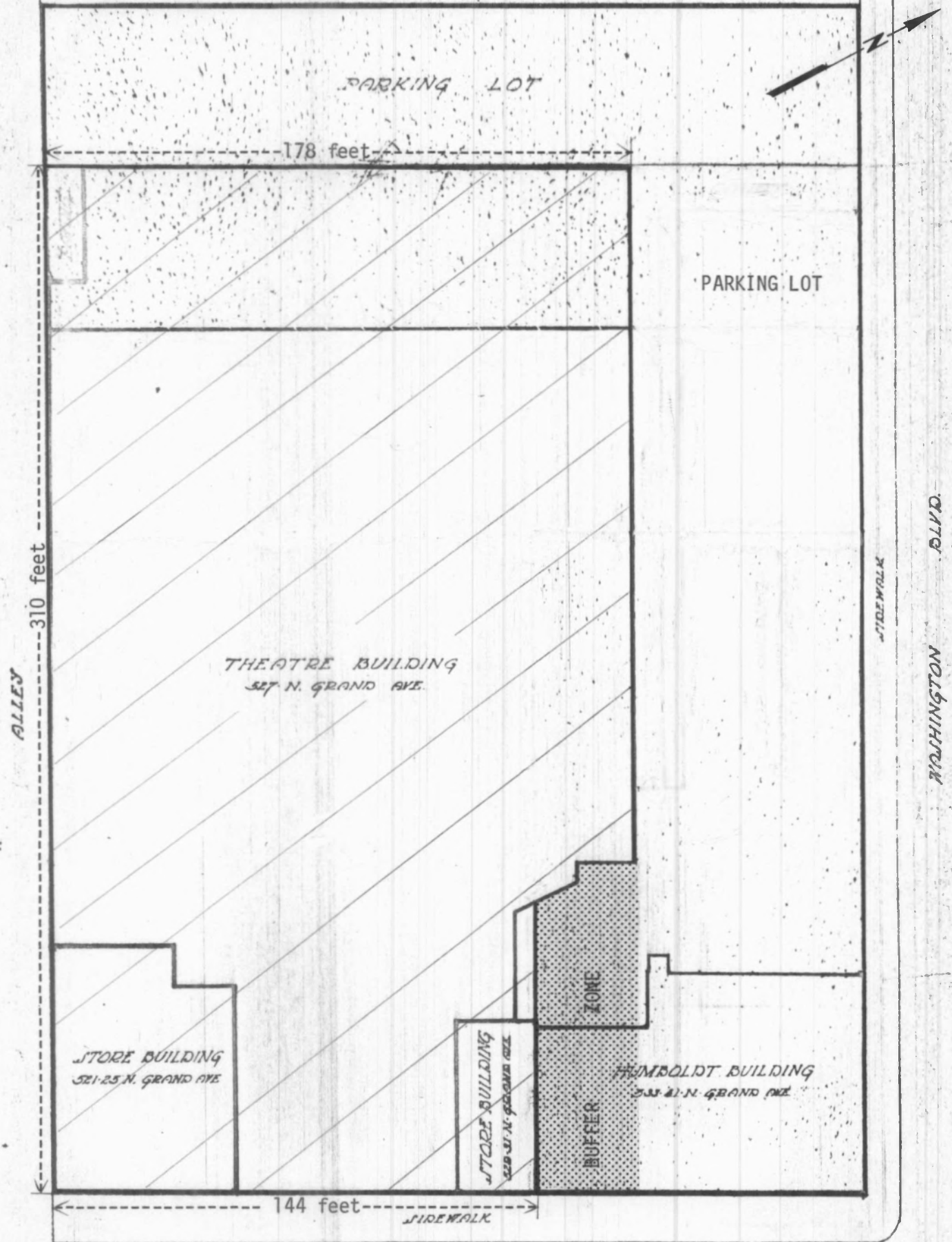
1. PROPERTY BOUNDARIES
2. NORTH ARROW
3. UTM REFERENCES

Site Plan Map Demonstrating the Area Being
Nominated to the National Register of His-
toric Places

INT: 2986-75



Denotes area being nominated to the National Register of Historic Places



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STATE

Missouri

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SOURCE

Arthur Enterprises Inc.

SCALE

Not to Scale

DATE no date

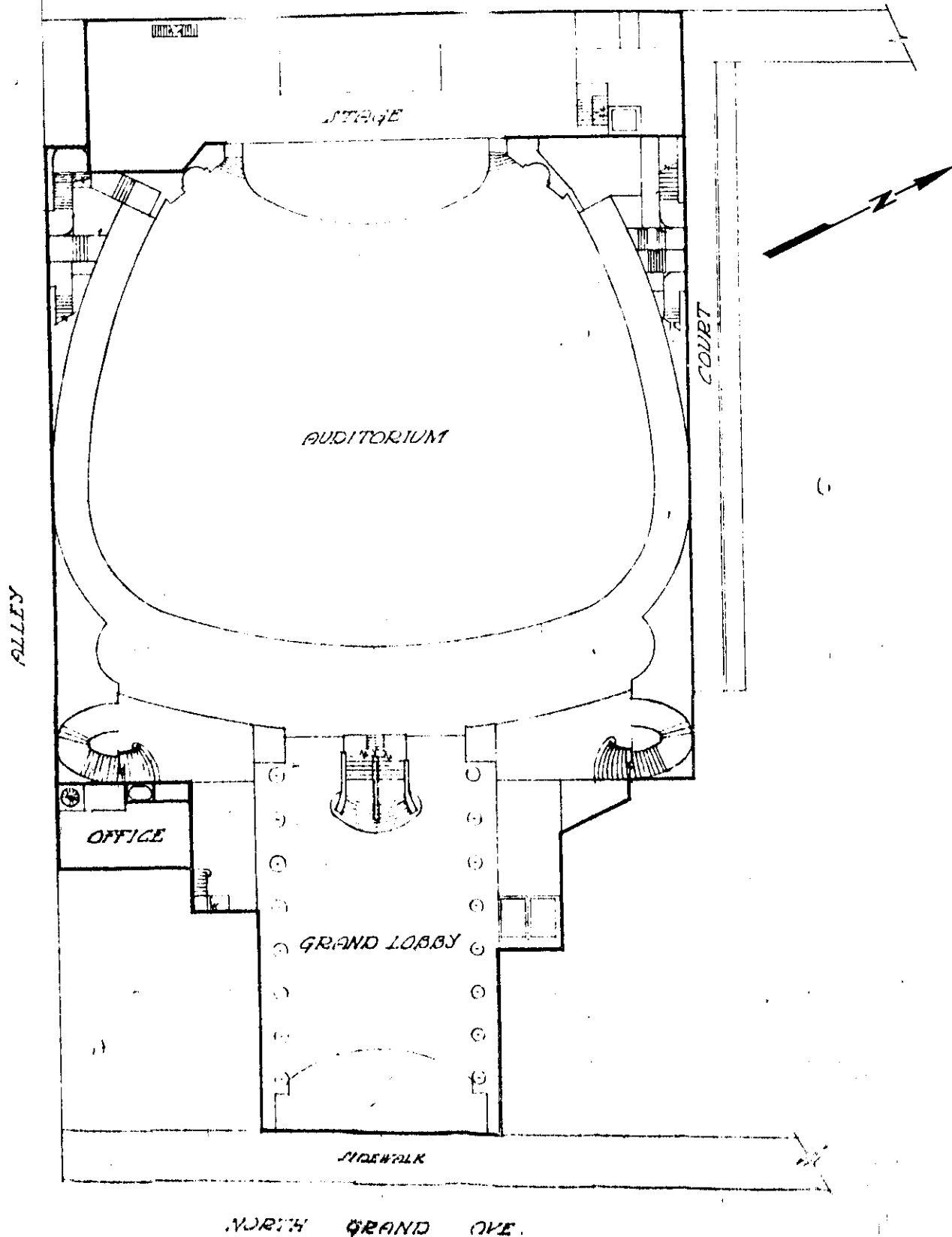
4 REQUIREMENTS

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3. UTM REFERENCES

First Floor Plan, Fox Theater Building

INT: 2986-75



FOX THEATER, ST. LOUIS CITY, MISSOURI
 UTM REFERENCES:
 15/740920/4280120

FIRST FLOOR PLAN
 THEATRE BUILDING
 327 N. GRAND ST.

STATE FILE COPY

FOX THEATER, St. Louis, Mo.
MP Holmes photog. July 16, 1976
Neg. loc.: Off. of Hist. Pres. P0 176
Jefferson City, Mo.

View to the northwest from the southeast
Grand Avenue facade.

Photo No. 1



SITE FILE COPY

FOX THEATER, St. Louis, Mo.
MP Holmes photog. July 16, 1976
Neg. loc.: Off. of Hist. Pres. P0 176
Jefferson City, Mo.

View to the west from the east.
Grand Avenue facade.

Photo No. 2



SITE FILE COPY

FOX THEATER, St. Louis, Mo.
MP Holmes photog. July 16, 1976
Neg. loc.: Off. of Hist. Pres. P0 176
Jefferson City, Mo.

View to the southwest from the
northeast. Grand Avenue facade.

Photo No. 3.

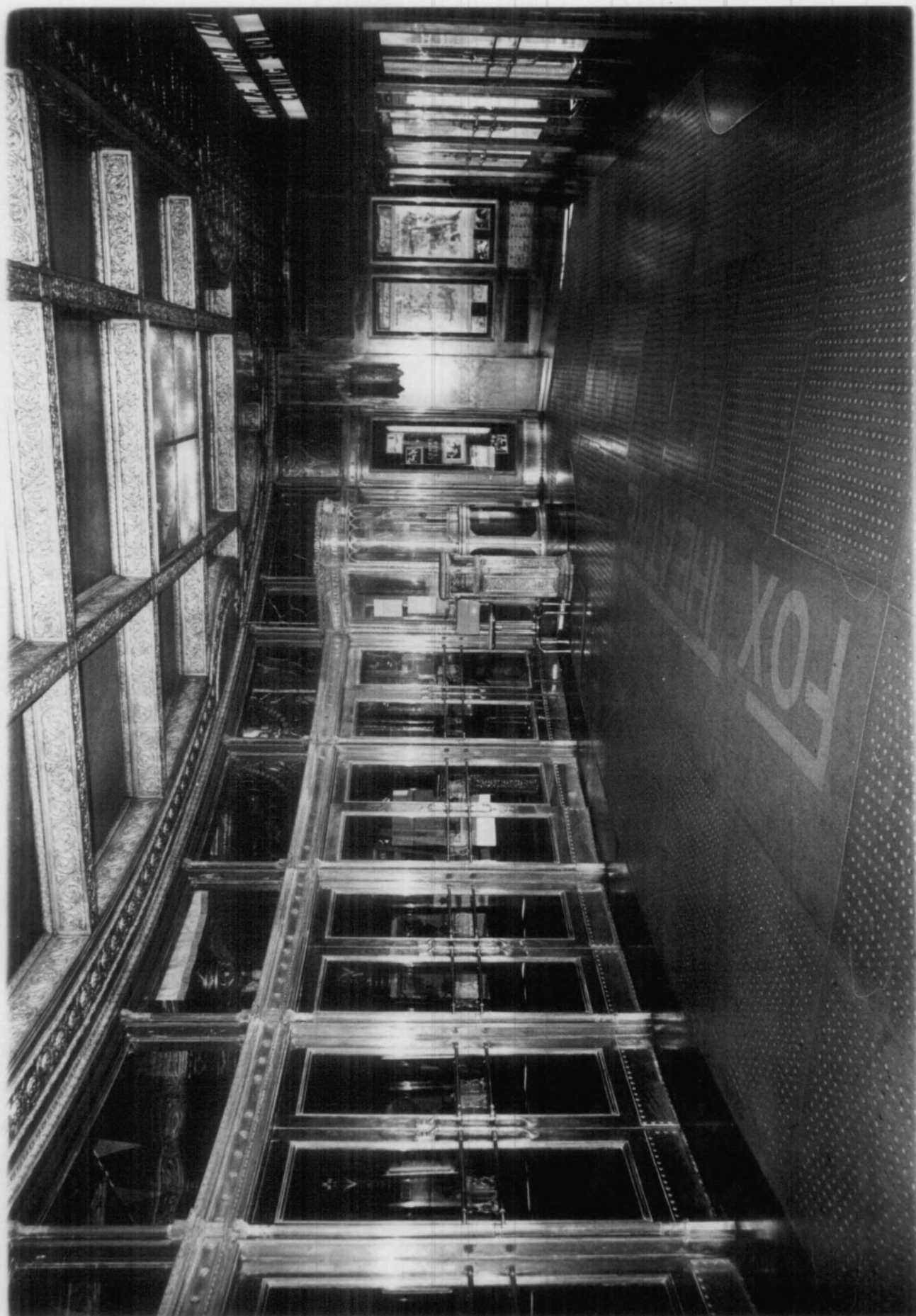
Allen Tab

STE FILE COPY

FOX THEATER, St. Louis, Mo.
MP Holmes photog. July 17, 1976
Neg. loc.: Off. of Hist. Pres. P0 176
Jefferson City, Mo.

Ticket Lobby, looking north. Brass
doorways and ticket booth are kept
highly polished.

Photo No. 4



STE FILE COPY

FOX THEATER, St. Louis, Mo.
MP Holmes photog. July 17, 1976
Neg. loc.: Off. of Hist. Pres. P0 176
Jefferson City, Mo.

Ticket Lobby, looking southwest.
Detail of southern ticket booth of
highly polished brass and marble.

Photo No. 5.

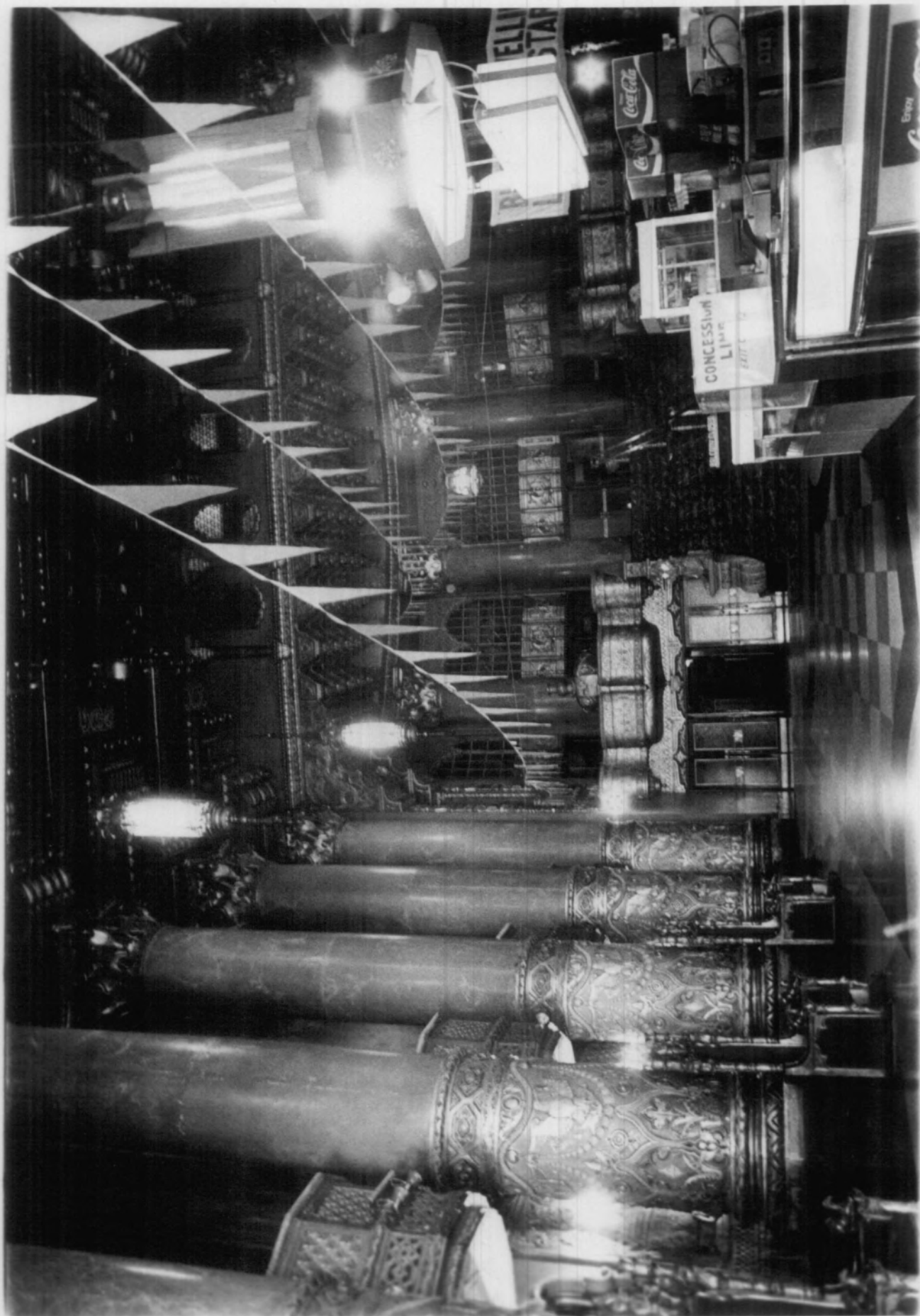


STE FILE COPY

FOX THEATER, St. Louis, Mo.
MP Holmes photog. July 17, 1976
Neg. loc.: Off. of Hist. Pres. P0 176
Jefferson City, MO

Grand Lobby. View from the east,
Looking west.

Photo No. 6

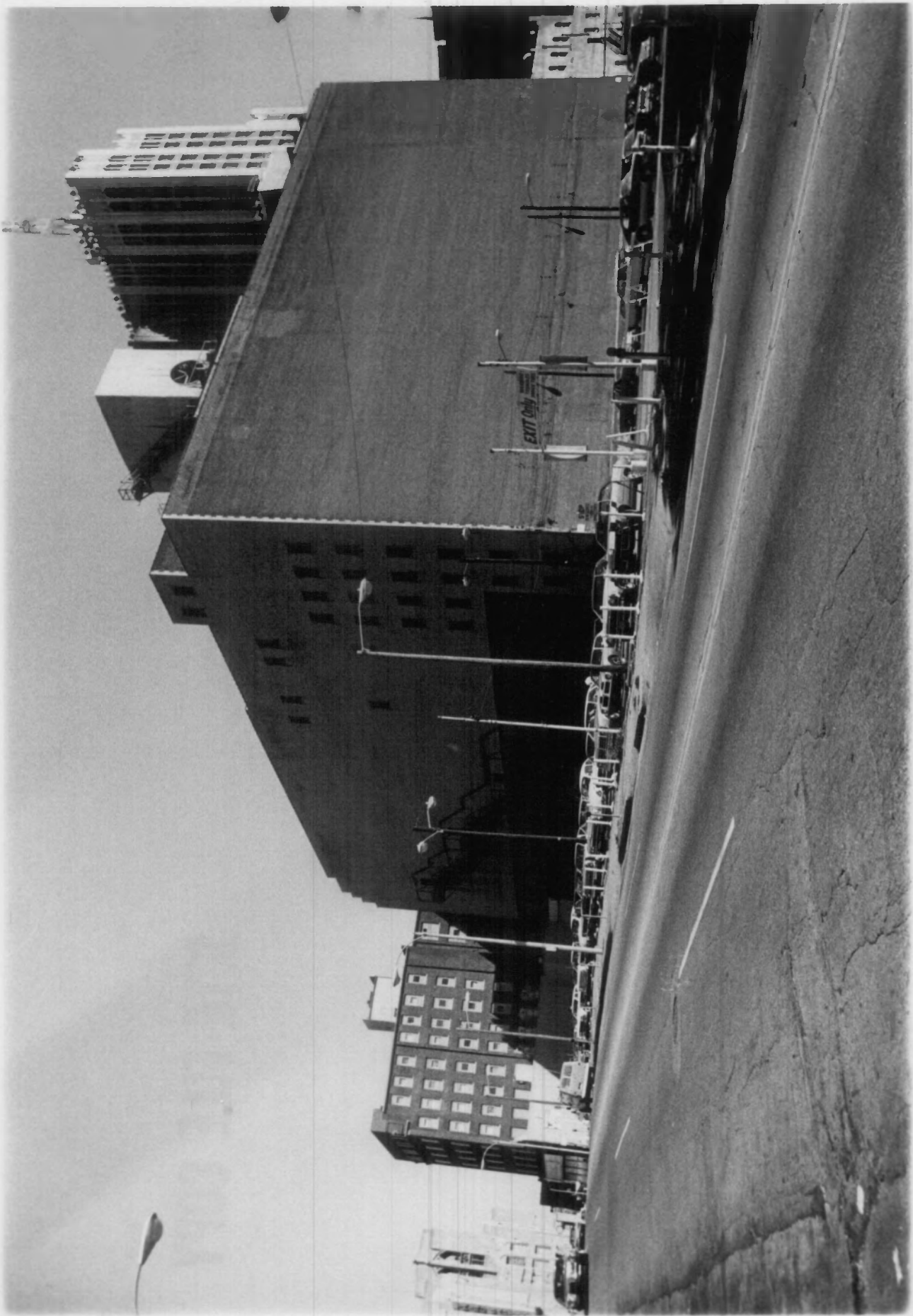


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FOX THEATER, St. Louis, Mo.
MP Holmes photog. July 17, 1976
Neg. loc.: Off. of Hist. Pres. P0 176
Jefferson City, Mo.

North wall and rear (west) wall,
View from the northwest, looking
southeast.

Photo No. 7



SITE FILE COPY

FOX THEATER, St. Louis, Mo.
MP Holmes photog. July 17, 1976
Neg. loc.: Off. of Hist. PRES. P0 176
Jefferson City, Mo.

Distant view from southwest, looking
northeast from three blocks away.

Photo No. 8

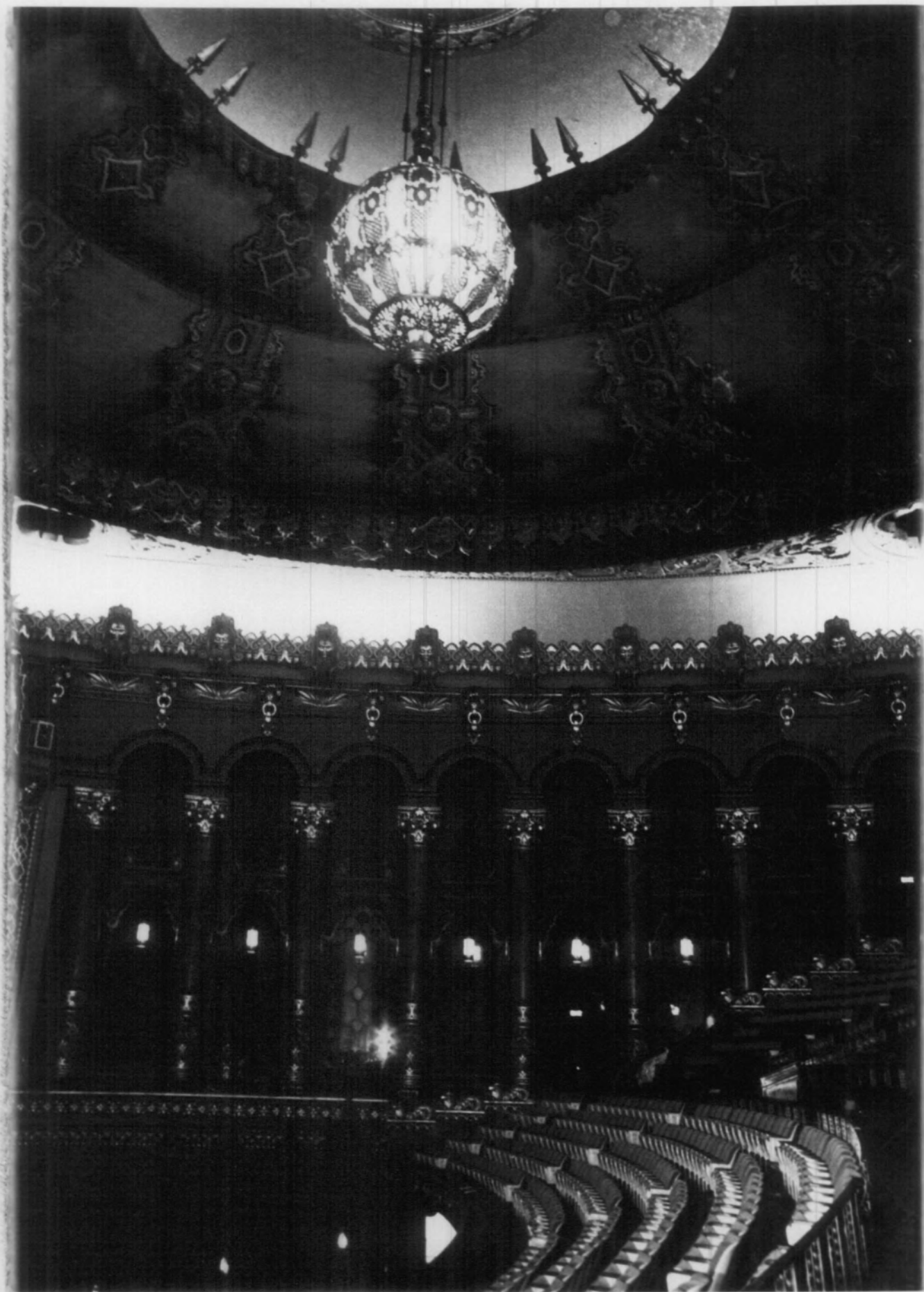


SITE FILE COPY

FOX THEATER, St. Louis, Mo.
MP Holmes, photog. July 17, 1976
Neg. Loc.: Off. of Hist. Pres. PO 176
Jefferson City, MO.

Auditorium, looking north.

Photo No. 9

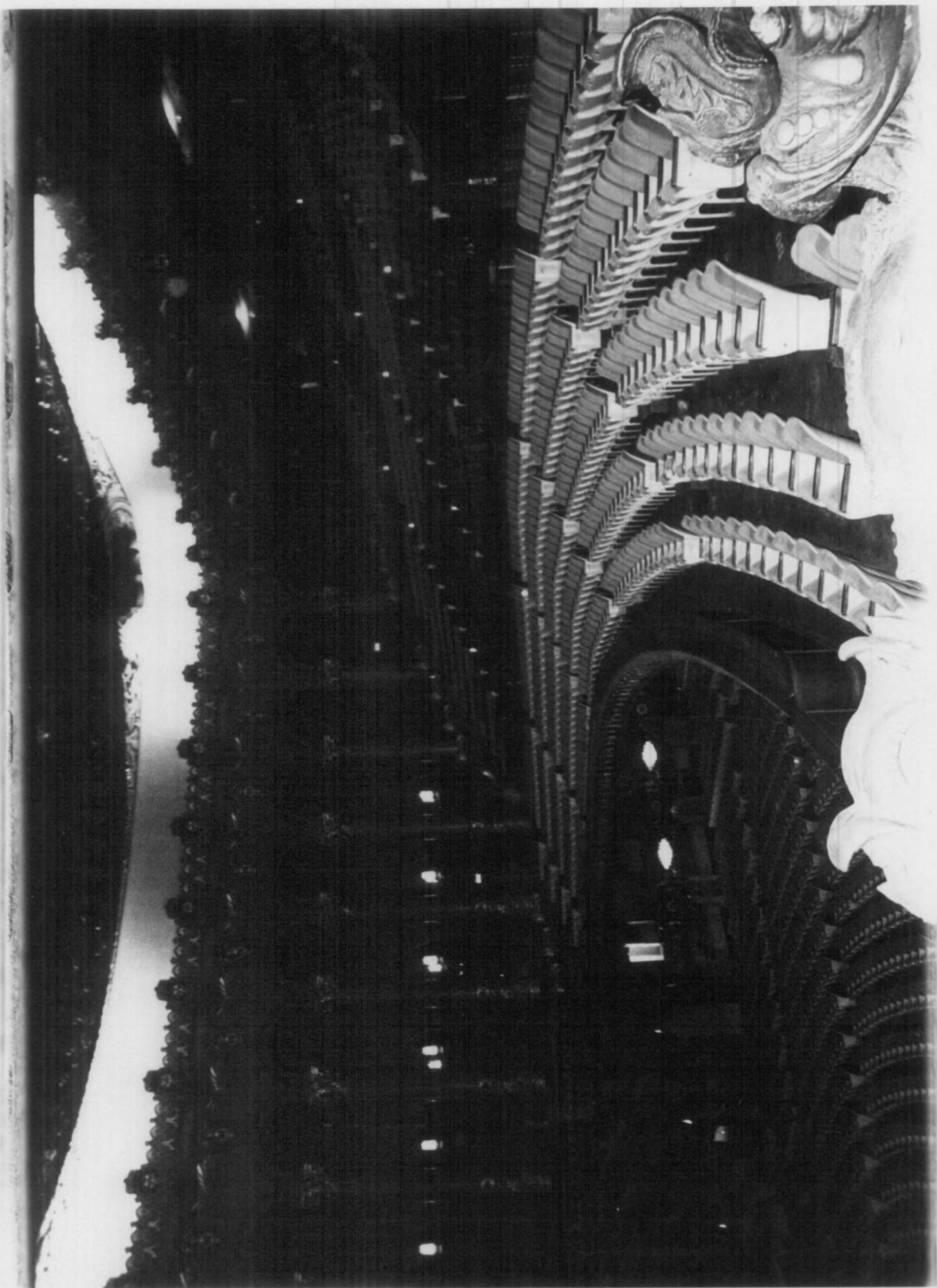


SITE FILE COPY

FOX THEATER, St. Louis, Mo.
MP Holmes, photog. July 17, 1976
Neg. Loc.: Off. of Hist. Pres. P0 176
Jefferson City, MO.

Auditorium, looking northeast.

Photo No. 10



STE FILE COPY

FOX THEATER, St. Louis, Mo.
MP Holmes, photog. July 17, 1976
Neg. Loc.: Off. of Hist. Pres. P0 176
Jefferson City, MO.

Auditorium, detail, looking
southeast.

Photo No. 11



SITE FILE COPY

FOX THEATER, St. Louis, Mo.
MP Holmes, photog. July 17, 1976
Neg. Loc.: Off. of Hist. Pres. P0 176
Jefferson City, Mo.

Peacock Alley, the mid-balcony
promenade. Original carpeting
survives in this area--features
elephant motif and border.
Photo No. 12



SITE FILE COPY

FOX THEATER, St. Louis, Mo.
MP Holmes, photog. July 17, 1976
Neg. Loc.: Off. of Hist. Pres. PO 176
Jefferson City, MO

One of a matching pair of cloisonne
elephant figures situated at the
rear of the lobby.
Photo No. 13.

